

BULLETIN OF THE  
ART INSTITUTE  
OF CHICAGO

JANUARY NINETEEN TWENTY · EIGHT



PAUL CÉZANNE. PASTEL BY AUGUSTE RENOIR. PURCHASE

VOLUME XXII

NUMBER 1

## THE CHARLES F. GLORE GIFT



LELOIRE AND MORENO IN "LES FEMMES SAVANTES," LITHOGRAPH BY TOULOUSE-LAUTREC.  
THE CHARLES F. GLORE COLLECTION

SINCE Senefelder happened upon the lithographic process in 1798 there has been no more interesting application of it than that by Henri de Toulouse-Lautrec. Even among such illustrious names as Daumier, Gavarni, Forain, Steinlen, Carrière and Cheret, his must take its place. Little known except by collectors, he printed but few copies; his lithographs do not often come up for sale and are hoarded by the discriminating. Mr. Charles F. Glore has recently made a gift to the Print Department of about one hundred examples. Their importance in nineteenth century art can not be too greatly emphasized. Born near Albi in 1864, the son of an eccentric, roistering nobleman of Languedoc, Lautrec was a disappointment to his full-blooded father who had hoped for a gallant, robust heir, fit companion in his swaggering, country-squire sort of life. Thrown from his horse, he had both his legs

broken, which crippled for life a body already sickly.

Though Lautrec and his father were generally opposed in their ideas, strangely enough he was agreeable to the thought that his son might follow an artistic career. In 1884 he entered the atelier of Cormon and received also some criticism from Princeteau. On the whole, however, he worked out his own ideas, and his style was always peculiarly his own. One stage of his painting reflects Degas, and once the painter Gauguin was a fellow student, but through all his life there was a cynicism lurking in his crude and bitter work that was partly the result of physical condition. His preoccupation with the sinister is only another expression of this resentment; his pitiless depiction of Montmartre characters, the result of his restless prowling.

He was a frequenter of the Moulin Rouge, the Rat Mort, the Souris, the Hanne-ton, and the gifted habitants, Muguet, La Goulue, Valentin le Désossée, became his friends. He haunted the music halls of the quarter; even the most tawdry yielded up almost forgotten talent and the characters troop before us, their peculiarities and characteristic contributions immortalized for all time in his searching studies. May Belfort, Cissie Loftus, Yvette Guilbert, Nicolle, Loie Fuller, Jane Avril, May Milton, Ida Heath, Polaire, Cléo de Mérode pass in review and together with his representation of Bernhardt, Réjane, Le Bargy, Brandès, Jane Hading, Mounet-Sully and other notable actors and characters of the day, reconstruct a picture of the eighties and nineties that words cannot conjure.

The artistic descent of Lautrec from Daumier is now accepted but it might seem to the dispassionate that Daumier only pointed the way; the former subjects were generally of a particular class and that mostly theatrical; perhaps they might better be termed entertainers. Daumier's commentaries are less limited in scope—he depicts the everyday life of the everyday

Frenchman. Lautrec's style was his own and seemingly a most sketchy one. In reality he made hasty notes on the scene and later most painstakingly arranged his composition, with these to jog his memory. In essential his drawings and lithographs are marvels of simplification and convey a great feeling of spontaneity; they do not betray the process of elimination through which he attained his seemingly simple and terse results. In reviewing them mentally we are conscious of an impression that is not dispelled in going over the prints themselves. His personages reflect his own cold acceptance and aloofness from life. Although the style is as opposite as can be, the memory of Beardsley is constantly recurring—theirs were both minds pinned down by sickly bodies and their detachment seems apparent even though they sometimes wallow.

Lautrec made but few essays in drypoint, nine in number, portraits of friends, very casual performances of which we have none. When we come to the lithographs we have number thirteen of the Delteil catalogue which was his fourth in that medium. We skip to number eighteen, a cover for "Les Vieilles Histoires," a series of songs by Jean Goudezki. Lautrec also lithographed individual covers for five of these numbers of which we have one, "Ta Bouche" (D.21). We pass to a portrait of Aristide Bruant (D.34), song writer, monologist, proprietor of the Cabaret Mirliton, established in 1885. Then follow well-known performers, scenes and episodes from the Moulin Rouge, Variétés and Folies Bergères. We lack a Bernhardt "Phèdre" of this period but have representations of most of the other important subjects, including Au Théâtre Libre (D.51) and the Réjane (D.52). Later on, a series of portraits of Yvette Guilbert (D.79-96) are missing but the Marcelle Lender group (D.102-109) is present. We have some of the prints of May Belfort, and those of Luce Myrès (D.124-125) but we again skip to the series called "Actors and Actresses" (D.150-162). Ida Heath (D.165) and Anna Held (D.168) and some miscellaneous subjects bring us to "Elles" (D.179)—woman so variously studied as to make this



CISSIE LOFTUS, LITHOGRAPH BY TOULOUSE-LAUTREC. THE CHARLES F. GLORE COLLECTION

series alone a complete exposition of his art. It is in his series of lawsuits that connoisseurs consider he reached his greatest heights, and Mr. Gloré has secured the four prints, the famous and very rare "Procès Arton" (D.191-194). Again we jump with a few miscellaneous subjects through a period not well represented—we lack another Yvette Guilbert series, the English one (D.250-260) published in 1898 in portfolio. This omission should be easily remedied but the jockey-and-horse numbers that follow are not so available and are most important and stirring. The twenty-two plates and *culs-de-lampe* of "Histoires Naturelles," which we believe unique, bring the catalogue numbers down to number 323. This last group will soon be at hand it is hoped. Delteil carries the numbers out to number 336, and the Gloré Collection has several of the intervening numbers. The importance of the work of Lautrec is more and more realized; and this gift by Mr. Gloré ranks with our Redon, Whistler and Meryon collections.

W. McC. McK.

## TWO UKIYO-E PAINTINGS



FIG. 2. A WOMAN IN NIGHT ATTIRE, BY CHŌBUNSAI EISHI. GIFT OF MISS KATE BUCKINGHAM

**I**N America acquaintance with the works of the Japanese artists of the Ukiyo-e School has been restricted for the most part to the color-prints. Largely, but not entirely, this has been due to lack of opportunities to see many of the paintings, more especially those of the better grade. Although there are extensive collections in the Museum of Fine Arts in Boston and the Freer Gallery in Washington, and a smaller number in the Metropolitan Museum in New York, they are usually kept in storage and only occasional selec-

tions from them are placed on exhibition. Aside from these only a few Ukiyo-e paintings are owned in the United States. Some of these are in the hands of private collectors by whom they are greatly treasured. But by most American collectors of Japanese prints the paintings have been ignored. Those in the museum collections have never awakened interest at all comparable to that evoked by the prints. Yet the paintings, when of fine quality, are equally deserving and should be better known than they are. By Japanese connoisseurs they are appreciated more highly than are the prints. By Mr. Fenollosa their value was clearly perceived, and in his lectures and his books he never failed to lay stress upon it. And he made a point of calling attention to it when, in January, 1896, he arranged an exhibition of works by Ukiyo-e artists in the Vanderbilt Gallery in the old Fine Arts Building in West Fifty-seventh Street, New York. This was the first chronological exhibition of these works ever held in this country. Four hundred and one prints were shown: among them matchless impressions—now in the Buckingham collection—of some of the finest prints that are known. But the exhibition did not consist of prints alone. Included in it were forty-five paintings, most of them from Mr. Fenollosa's private collection. By showing these in connection with the prints it was possible to present a comprehensive view of the aims and development of the school such as could not be given in any other way.

Hitherto it has not been possible to combine the two phases of Ukiyo-e art when exhibiting selections from the Buckingham Collection in the Institute, but it is desirable that it should be in future, and a beginning has been made in the accession of the two pictures that are here illustrated. For their historic interest as well as their artistic merit they must, therefore, be regarded as important additions to the collection.

Some of the Ukiyo-e artists were painters only, who did not design any color-prints. Others devoted themselves almost exclusively to print designing, and seldom succeeded in painting pictures that were imbued with much aesthetic charm. Those who excelled in both fields were not many in number: all of them were distinguished masters. Two of the most eminent of these were Katsukawa Shunshō and Chōbunsai Eishi, the painters of the pictures under consideration. Shunshō, whose real name was Hayashi Yūsuke Fujiwara no Masateru, is widely known for his color-prints, and especially for those in which he portrayed, in the character of their rôles, the popular actors of his day. In Japan he is equally renowned as a painter. Besides his training in Ukiyo-e under Shunsui, he studied the Kano technique under Ko no Sukoku, and he was not only an accomplished craftsman but also a remarkably skilled calligrapher, and in whatever he did, always an artist. The painting here illustrated (Fig. 1) is a work done about 1789 when he was in his sixty-third year. The small reproduction in black and white is inadequate to convey more than a faint impression of its quality. It is a standing figure of a woman who inclines her head to look down toward her right as she replaces a hairpin in her coiffure. She is dressed in a kimono made of pale gray material in two tones, that has on the sleeves and skirt a pattern of white cherry blossoms, and on its edges a border of the deeper gray, covered with a patterning of white leaves and pine needles. Her obi and her underkimono, bits of which show about her wrists, beneath her chin, and where her skirts are parted at the bottom, are of a rather dark vermilion hue, softened by the black outlines of the folds. She wears also a black *uchikake* (overdress) that has slipped down from both of her shoulders. On the skirt of this garment is a pattern of gray-blue sea-weeds, and cut-edged roundels in dull bronze. Throughout, the workmanship is flawless, the brush strokes at once firm and expressively sensitive. Even in the reproduction the perfection of the balance of the black masses of the *uchikake*



FIG. 1. A BIJIN, BY KATSUKAWA SHUNSHŌ.  
GIFT OF MISS KATE BUCKINGHAM

and the woman's coiffure is plainly evident. So also is the spotting of the smaller red masses, one of which, quite essential to the serenity of the composition, is the *kakihan*, the so-called "written seal" appended to the signature. Every detail, even the smallest, shows painstaking care and thought, and what is more, keenly perceptive feeling for the rhythmic unification that is the most salient characteristic of Shunshō's work. Each white blossom and leaf is placed with reference to every other one, and is painted so as to be exactly right

in tone to avoid any hardness in the effect, yet always with brush strokes of the utmost freedom, and directness, and nowhere any traces of retouching. The silk upon which the picture is painted is of a soft drab hue. Originally it must have extended eight or ten inches more than at present above the head of the figure, but for some reason—probably because damaged—it was cut down when put into the *kakemono* mount, a comparatively modern one—in which it now appears.

The other painting (Fig. 2) is by Eishi, and dates at the very end of the eighteenth century or the beginning of the nineteenth. It also is a masterpiece, and, like the *Shunshō*, the subject is a standing figure of a woman. She holds an *uchiwa* (round fan) by the handle, which is grasped between her teeth while both of her hands are engaged in tying her obi, which is of a pale neutral warm drab hue, with an almost invisible pattern of large cherry blossoms. She wears also, only a red petticoat, and over it a *ne-maki* (nightdress) of a very pale, slightly pink hue, so soft that, at the foot, it almost blends into the cream-gray of the silk upon which the picture is painted. A dark drab band about the neck of the garment, bearing a powdering of chrysanthemum flowers and leaves, serves to strengthen the composition and, with the red of the underskirt where it is exposed, to balance the black mass of the woman's hair and the silvery form of the *uchiwa*. The subtle rhythm of the lines of the drapery is accentuated by the *notan*, that is, the beautiful gradations of tone with which they are rendered. Only a master hand could make strokes so firm and true and so delicately shaded just where the shading should come. And only a master mind could conceive a figure so rhythmically organized throughout, so strong and at the same time so exquisitely dainty. The picture is in remarkable preservation, which is an indication that it has been looked upon as a treasure to be most carefully guarded. It may indeed be doubted that Eishi ever painted anything that surpassed it. Eishi was his brush name. His real name was Hosoda Jibukyō Fujiwara

no Tokitomi. He was a samurai of high rank, a pupil of the court painter Kano Eisen, and, during the lifetime of Ieharu, the tenth Tokugawa Shogun, he was one of the artists attached to his court.

F. W. G.

## THE COVER

A HEAD of Paul Cézanne by Auguste Renoir has recently been purchased, bringing to the Art Institute an interesting associational item, as well as an important example of Renoir's work in pastel. Renoir, it will be remembered, was among the first to champion "The Hermit of Aix," regarding his art seriously at a time when other painters and critics scoffed. The portrait, which has the immediacy of a quick sketch, manages at the same time to establish itself as a work of fine and subtle dignity, presenting two personalities: one, the tolerant, gifted Impressionist, whose order was passing, and the other, the Father of Modernism, whose day was yet to come. The picture not only amplifies the fine Renoirs in the Ryerson collection but brings another interesting example to the artists' portrait gallery.

## THE CHILDREN'S MUSEUM

AN exhibition of the wood carvings by Carl Hallsthammar will be shown in the Children's Museum during January and February. Some of these carvings are joyous in spirit and amusing, like the "Singing Brothers" which now belongs to the Museum; others are more serious, but all are clever in their similarity to their subjects and in the combination of carving and color which Mr. Hallsthammar handles successfully.

The Spring Exhibition in March will be a colorful display of Italian posters and dolls, cleverly made of soft felt.

In the Children's Talks given by Miss Mackenzie on Saturdays at 9:20 the children will start early in January on a tour around the world, with lantern slides and stories and some imagination to carry them along.



## "THE MASK AND THE FACE"

AT THE KENNETH SAWYER GOODMAN MEMORIAL THEATRE

THEY are all lineal descendants, these modern Italian writers of comedy, from the Commedia dell' Arte. No soil for the development of playwrights could be more fertile than this old popular drama, the drama of the people, with its improvised repartee, its traditional characters and inexhaustible plot invention. Beginning in the patter of mountebanks and jugglers when Italy was just emerging from the Middle Ages, it developed rapidly and became at last a brilliant dramatic form of a popularity which carried it even beyond Italy through Central Europe and into England. Traces of it still survive in the puppet shows which every traveler in Italy has seen, and in the puppet figures which are a part of nearly every peasant household.

In the glittering, sophisticated repartee of Chiarelli's recent "Mask and the Face" now playing at the Goodman, and in its astoundingly funny farce plot, one can trace clearly the influence of the old Italian comedy—if one wishes to. It is only an influence, but it is there, like spice in a dish at table. The sure-fire turn of the lines, the satirical hitting-off of contemporary manners, are modern to the latest fashion; but for all that the masks of Stentorello, of Balanzzone, of Gratiano, of Rosaura and Arlecchino peep through and wink out of the past at the audience. This is all to the good; for the past Italian comedy is probably the most popular drama that has ever existed. "The Mask and the Face" is its modern counterpart, with the sense of form and construction much more highly developed, the characters more

realistic, but still a descendant of the Commedia.

C. B. Fernald made the adaptation. He has done more than a translator's work. Without losing the flavor of the original, he has succeeded in making a living English version. The unpleasant feeling of many translations, that they still belong in another language, which has so often spoiled the effect of a play for English speaking audiences, he has escaped entirely. It is as if Chiarelli had written his play twice, once in Italian and once in English. The lines come through as if they were native born, and the story is precisely as if one happened to be traveling in Italy and saw for oneself this amazing situation developed among the distinguished people of a very provincial town. No wonder that when it was produced in London the *Times* called it a farce "of the nimblest, wittiest, most delightfully outrageous description" and that the *Evening Standard* found it "the funniest play in London."

Incidentally, "The Mask and the Face" has added two new players to the Goodman Company: Dorothy Raymond, last seen in Chicago as the Jewish mother with George Jessel in "The Jazz Singer," and William Hallman of "The Constant Nymph."

While the Repertory Company at the Goodman prospers with "The Mask and the Face," the popularity of the Children's Theatre on Saturday afternoons continues also. Following "The Topaz Amulet" which was the holiday bill, Muriel Brown's Arabian Nights play, "The Teller of Tales," is due to open on Saturday, January 7th.



FROM "BALLI DI SFESSANIA," BY JACQUES CALLOT

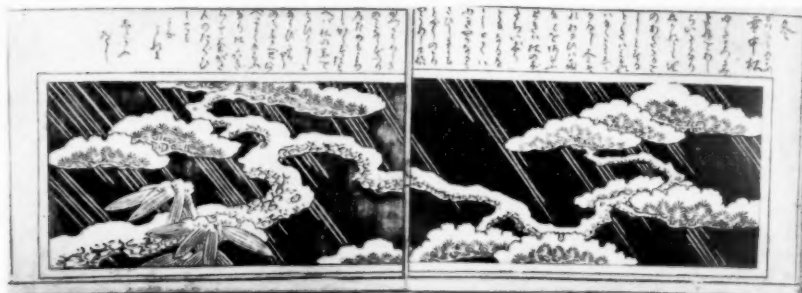


FIG. 4. ILLUSTRATION FROM "RANMA ZUSHIKI," BY O-Oka SHUNBOKU. 1734

## THE COLLECTION OF JAPANESE AND CHINESE BOOKS

(Continued)

POPULAR demand for the appreciation of classical art in the Tokugawa period is further evidenced by the abundant publication of art books, especially in the first half of the 18th century. In Group II, of our collection, there are about fifty books with illustrations done mostly by popular painters trained in Kano technique. Some of these books contain original works, and some, copies of Chinese and Japanese masterpieces. One artist who did much work in the popularization of classical paintings, is O-oka Shunboku (1680-1763). Shunboku was self taught, but he mastered the technique of the Kano school, and left many interesting works. We have five of his representative works in book illustration in our collection. The three books, *Yehon Tekagami* (pub. 1720), *Wakan Meigwa-yen* (pub. 1750), and *Gwashi Kwaiyō* (pub. 1759), contain his excellent copies of ancient masterpieces with brief notes on the principles of painting. *Yehon Tekagami*, alone, gives copies of one hundred and fifty Chinese and Japanese paintings. It is a revelation to find how broad these men were in their studies, as we have almost every style of painting, in figures, landscapes, and flowers and birds. *Ranma Zushiki* (pub. 1734), and *Tansei Kinnō* (pub. 1749), contain Shunboku's original work. *Ranma Zushiki* (Fig. 4), especially, is interesting, as the illustrations are designs for *ranma*, made for the use of artisans.

The ornamental wood carvings called *ranma* are peculiar to Japanese houses. They are usually pierced and carved on both sides. Used singly they serve as transoms over doors; placed end to end they often form a frieze about a room. Many books with illustrations to be used as models for artisans were published later. Ukiyoye painters, especially Hokusai and his pupils, are well known in this line of work.

Of the works of Ukiyoye artists, in the 18th and 19th centuries, we have almost every famous master represented. There are excellent copies of *Tokiwasuga* and *Chiyomigusa*, two well-known books illustrated by Nishikawa Sukenobu; *Yehon Butai Ogi*, the joint work of Katsukawa Shunshō and Ippitsusai Bunchō, *Yakusha Sangaikyō*, and *Yehon Imayō-sugata*, by Utagawa Toyokuni; and perfect copies of *Azuma Asobi*, and *Sumidagawa Ryōgan Ichiran*, two of Hokusai's early works in book illustration. Of Hokusai's pupils, we find interesting works mostly in connection with the humorous odes called "*Kyōka*." Good examples of these works are *Kyōka Gofūnin Isshu* by Shinsai, *Kyōka Meisū Gwazō-shū* by Gakutei, and *Fusō Meisho Kyōkashū* by Hokkei. *Gofūnin Isshu* and *Meisū Gwazō-shū*, contain portraits of the poets in fanciful representations. There were many societies of these "*Kyōka*" poets, among the common people of that period. These societies were social clubs,



and these publications were made, not for commercial purposes, but for the club members. Hence the books were carefully made, and for the illustrations expensive printing processes were used.

Among the private publications of Ukiyoe works the memorials of popular actors are especially interesting. Of these, *Segawa-bōshi*, published on the death of the actor Segawa Kikunojō V, in 1832, and *Hanashi-dori*, published in 1852 for Nakamura Utaemon, are good representative works. *Segawa-bōshi* is illustrated by Kunisada and Kuniyoshi. *Hanashi-dori* is illustrated by four painters, Yamagata Soshin, Torii Kiyomitsu II, Utagawa Kunisada, and Kuniyoshi. These books contain, besides the illustrations, hundreds of literary tributes to the memory of the deceased, by personal friends and other devotees of the theatres.

Among Ukiyoe painters whose works are rather rare, we have O-mori Yoshikiyo, Shimokōbe Shūsui, and Harukawa Goshichi. Matsukawa Hanzan, of Ōsaka, whose works are more in the category of Hiroshige, is well represented in our collection.

Illustrations of the books classified in Group IV, represent phases in the development of Japanese painting that require special attention. The schools of Maruyama, Shijō, Kishi, Bunchō, and the Nansō (i. e., Nan-tsung, the Southern School of Chinese painting) constitute, with the school of Ukiyoe, the modern Japanese painting. The influence of these schools is

still active in the pictorial art of Japan of the present day (Figs. 5 and 6).

Of the works in Group V, special mention is to be made of two albums of original paintings, and a scroll painting, probably a copy of a famous scroll by Tosa Mitsunobu. Both are unsigned, but they are interesting material for the study of Japanese technique, of the Tosa, and of the Shijō schools. Aside from their value in purely aesthetic or historical studies, these books will be useful for practical purposes.

In conclusion I wish to add that the Art Institute has several hundred more illustrated Japanese books which are also gifts from Mr. Ryerson made in 1916, 1919, 1922, and 1923. The greater number of these were acquired in 1922 at the instance of Mr. Gookin who secured them for the Art Institute from the executor of Mr. Hamilton Easter Field, late of Brooklyn, New York. Most of them were gathered in Japan by Professor Fenollosa for his personal use. From him they passed to Mr. Francis Lathrop, and then, after his death they were bought by Mr. Field. Among them are many works by Ukiyoe artists which are of special interest and which deserve independent treatment in another article.

Altogether the Art Institute now owns approximately one thousand well-selected Japanese and Chinese illustrated books, which constitute one of the most notable collections in this country.

KENJI TODA.



FIG. 5. ILLUSTRATION FROM "CHIKUDO GWAFU,"  
BY KI CHIKUDO. 1815

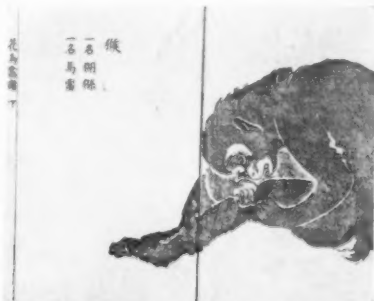


FIG. 6. ILLUSTRATION FROM "SO SHISEKI  
GWAFU." 1765



BÉNITIERS IN PEWTER. THE MRS WILLIAM O. GOODMAN COLLECTION

### BÉNITIERS OF PEWTER

THE domestic holy water basins that were used in the homes of the devout, were very small in size and for convenience were made to stand upon a ledge or table, or to be hung upon the wall. The container and its requisite lid varied little as to shape, the chief source of design being the religious emblems attached to the back of the basin.

As the bénitier is much prized by collectors, it is interesting to know that The Mrs. William O. Goodman Collection contains thirty-four of these treasures. One in the Crucifixion pattern has the three Marys at its foot, and a cherubim at the base of the font. A unique holy water basin is mounted with a figure that is a mixture of church dignity and Elizabethan garb. The fur-lined cloak of the Virgin is thrown back to show a queenly dress. The crown on the heads of both Mother and Child are jeweled and the saintly baby, bedecked in stiff brocade, rests uneasily upon the mother's left arm.

B. B.

### IDA McCLELLAND STOUT

A DISTINCT loss to the ranks of the rising young American artists was the death in Rome recently of Ida McClelland Stout, a graduate of the Modeling Department of the Art Institute School. Miss Stout had been in Rome nearly a year, executing a number of commissions in medals and doing some of the exquisite statuettes for which she was noted. It was the statuette "The Chinese Princess," made some years ago, that first called attention to her genius in fashioning these graceful images, and the number cast in bronze attested to their popularity. In competition she afterwards won the commission for the *Daily News* heroic figure of "Charitas," which now stands before the Fresh Air Sanitarium in Lincoln Park. Her "Goose Girl Fountain" in Decatur, Illinois, is well-known. In speaking of her work Miss Ruth Sherwood, assistant in charge of the Modeling Department of the Art Institute School, said: "Miss Stout's work had a peculiar charm—a charm of poetical conception expressed in subtly changing form and graceful line."

W. J. S.

### EXHIBITION OF PAINTINGS BY MUNICH ARTISTS

FROM December twenty-seventh to January thirty-first there will be shown a collection of paintings by Munich artists, under the patronage of H. R. H. the Crown Prince of Bavaria. The list of exhibitors includes many prominent names, some already well-known in this country from their prize-winning canvases at the St. Louis and San Francisco expositions. Others have received important European awards and are represented in the great foreign galleries. Carl Blos, Otto Dill, Raoul Frank, Hugo von Habermann, Adolf Hengeler, Angelo Jank and Heinrich Knirr are among those whose work is included. When so much emphasis is being laid on French art of the nineteenth and twentieth centuries it should be interesting to compare German examples, especially from so famous a creative center as Munich.

# LECTURE PROGRAM OF DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

## A. SIMPLE RULES FOR HOME DECORATION IN THEORY AND PRACTICE MONDAYS, 1:30 P.M. REPEATED AT 2:30 P.M.

### JANUARY

- 9—Creative Interiors. Alfonso Iannelli.
- 16—The New Furnishings. Alfonso Iannelli.
- 23—Period Furniture and How to Know It.  
Charles J. Walker.
- 30—Early American Furniture. Charles J.  
Walker.

### FEBRUARY

- 6—Interiors of Northern Europe. (Stereop-  
ticon.)
- 13—Interiors of England. (Stereopticon.)
- 20—New England Interiors. (Stereopticon.)
- 27—Present-Day American Interiors. (Stere-  
opticon.)

### MARCH

- 5—Color Schemes for the Winter Home.
- 12—Color Schemes for the Summer Home.
- 19—Winter Draperies.
- 26—Summer Draperies.

### APRIL

- 2—Stenciling.
- 9—Block Printing.
- 16—Tie Dying.
- 23—Batik Dying.
- 30—Fabric Painting.

### MAY

- 7—Lamp Shades and Shields.
- 14—The New Glass.
- 21—Flower Arrangements.

## B. GALLERY TOURS OF PERMANENT AND LOAN PAINTINGS TUESDAYS, 12:30 TO 1:15 P.M., 3:45 TO 4:30 P.M.

### JANUARY

- 10—English Paintings. Ethel Louise Coe.
- 17—Portraits, Friends of American Art Col-  
lection. Lucie Hartrath.
- 24—Landscapes, Friends of American Art  
Collection. Lucie Hartrath.
- 31—Landscape Paintings. Margaret E. Davis.

### FEBRUARY

- 7—The Collections of the Renaissance  
Society.
- 14—The Gothic Room.
- 21—Oriental Collections.
- 28—Oriental Collections, continued.

### MARCH

- 6—Egypt.
- 13—Greece.
- 20—Rome.
- 27—Medieval France.

### APRIL

- 3—Gunsaulus Hall.
- 10—The Children's Museum.
- 17—Japanese Prints.
- 24—Chinese Paintings.

### MAY

- 1—French Sculpture.
- 8—American Sculpture.
- 15—Contemporary Drawings.
- 22—The Barbizon School.

## C. SKETCH CLASS FOR NOVICES

FRIDAYS, 10:30 A.M. TO 12:00 NOON

### JANUARY

- 6—The Human Figure in Action. Ethel  
Louise Coe.
- 13—The Animal. Ethel Louise Coe.
- 20—The Human Figure Out of Doors. Ethel  
Louise Coe.
- 27—Houses, Barns, and Fences. Ethel Louise  
Coe.

### FEBRUARY

- 3—The Figure in Rhythm.
- 10—The Figure in Cubism.
- 17—The Figure in Motion.
- 24—Drawing the Figure to Music.

## MARCH

- 2—Figure Composition.
- 9—The Poster.
- 16—Lettering.
- 23—One Point Perspective.
- 30—Three Point Perspective.

## APRIL

- 6—Diagonal Measurements.

## APRIL—Continued

- 13—Perspective of Circles.
- 20—Perspective of Shadows.
- 27—Perspective of Reflections.

## MAY

- 4—Flower Drawing.
- 11—Tree Drawing.
- 18—City Scenes.

## D. GALLERY TOURS OF THE CURRENT EXHIBITIONS

FRIDAYS, 12:30 TO 1:15 P.M., 3:45 TO 4:30 P.M.

## JANUARY

- 6—Charles W. Hawthorne and E. Martin Hennings Exhibitions. Pauline Palmer.
- 13—Modern German Paintings. Margaret E. Davis.
- 20—Oliver Dennett Grover Memorial Exhibition and Ernest L. Blumenschein Exhibition. Allen Philbrick.

## JANUARY—Continued

- 27—Exhibitions of Works of Alfeo Faggi and Boris Anisfeld. Alfonso Iannelli.

## FEBRUARY

- 3—Newest Pictures in the Permanent Collections.
- 10, 17 and 24—Artists of Chicago and Vicinity.

## MARCH, APRIL, MAY

- Subjects to be announced

## E. THE ART OF TODAY

FRIDAYS, 2:30 P.M.

## JANUARY

- 6—What is a Picture? Leonard Richmond.
- 13—The Background of American Taste. Mrs. Samuel G. Boyle.
- 20—Visual and Verbal Imagery. Edward F. Rothschild.
- 27—A Layman's Experiences in Landscape Painting. Percy B. Eckhart.

## FEBRUARY

- 3—The Enjoyment of Modern Architecture. (Stereopticon.)
- 10—The Enjoyment of Modern Sculpture. (Stereopticon.)
- 17—The Enjoyment of Painting. (Stereopticon.)
- 24—The Child in Art.

## MARCH

- 2—Spain.
- 9—Italy.
- 16—Switzerland.
- 23—Germany.
- 30—Holland.

## APRIL

- 6—Hungary.
- 13—Czechoslovakia.
- 20—Poland.
- 27—Sweden.

## MAY

- 4—Norway.
- 11—Denmark.
- 18—England.

## F. THE ENJOYMENT AND PRACTICE OF THE ARTS FOR CHILDREN PROVIDED UNDER THE JAMES NELSON RAYMOND PUBLIC SCHOOL AND CHILDREN'S LECTURE FUND

SATURDAYS, 1:30 TO 2:20 P.M.

## JANUARY (Miss Helen Mackenzie)

- 7—Children in Art—Sculpture.
- 14—Children in Art—Paintings.

## JANUARY—Continued

- 21—Animals in Art—Sculpture.
- 28—Animals in Art—Paintings.

## FEBRUARY

- 4—Sketching for the Fun of It. (Chalk talk.)
- 11—Lincoln in Art. (Stereopticon.)
- 18—George Washington in Art. (Stereopticon.)
- 25—First Steps in Modeling.

## MARCH

- 3—Tie Dye.
- 10—Stenciling.
- 17—The Easter Card.
- 24—Action Drawing.

## MARCH—Continued

- 31—The Easter Story in Art.

## APRIL

- 7—Spring Paintings.
- 14—Spring Sketching.
- 21—Marine Painters.
- 28—Water Sketching.

## MAY

- 5—Flower Painters.
- 12—Garden Sketching.
- 19—Summer Paintings.

## THE RESTAURANT

The Cafeteria is open every day from 11 to 4:45 o'clock.

The new Tea Room is open from 11:30 to 4:45 o'clock, serving both table d'hôte and à la carte luncheons from 11:30 to 2:30, and afternoon tea from 2 to 4:45 o'clock.

Arrangements for special luncheons, small parties, and afternoon teas in the Tea Room may be made with Miss Aultman.

## THE DEPARTMENT OF MUSEUM INSTRUCTION

THE Department of Museum Instruction offers opportunities to follow the development of art through the ages in a specific way, or to pursue an individual phase of art in a more intensive fashion. The lectures take the form of weekly classes, which may be entered at any time without entrance requirement. The purpose of the Department is twofold: first, to develop the appreciation of art through study; second to allow those interested in creating art, to experiment with different art mediums. A fee of five dollars is charged for a series of twelve lectures which may be taken any time within a year.

In addition to the regular series of lectures, the Department arranges by special appointment for gallery talks and lectures to clubs. It also provides instructors for groups from schools, both for those who wish to visit the Institute for a general survey of its collections or for a more specific study of some one subject, or to supplement a school subject by correlation with the museum collections.

The schedule of lectures follows. This schedule will begin the first week in January and continue until the end of March. Special attention is called to the evening classes for those employed during the day, and to the talks for children on Saturday mornings. Further information concerning any of these activities will be given upon application to Miss Helen Parker.

ART CENTERS OF ITALY  
AND FRANCE

MONDAYS AT 11:00 A.M.

*Miss Parker*

This course is intended as a preparation for those going abroad, to enable them to see Europe more intelligently and enjoyably. For those who have visited Europe it will afford pleasant retrospect.

## CURRENT EXHIBITIONS

TUESDAYS AT 11:00 A.M.

*Miss Parker*

A series of talks on the temporary exhibitions, supplemented by some of the new additions to the permanent collections.

## A TRIP AROUND THE WORLD

SATURDAYS AT 9:20 A.M.

*Miss Mackenzie*

Free illustrated talks for children. Sailing from San Francisco, we visit the countries of the Orient, Egypt, Greece, Europe; and return to Chicago by way of New York.

## ART INSTITUTE COLLECTIONS

MONDAYS AT 7:00 P. M.

*Miss Claudia Upton*

Informal gallery talks in the evening to afford an opportunity for those unable to come during the day to see the permanent and temporary exhibits.

## SKETCH CLASS FOR NOVICES

FRIDAYS AT 1:30 P.M.

*Mrs. A. W. Burnham*

For those who wish to try their skill in painting or drawing. The fee for this course is \$6.00.

## THE DEVELOPMENT OF PAINTING IN NORTH EUROPE

WEDNESDAYS AT 2:30 P.M.

*Miss Helen Mackenzie*

The development of painting from the fifteenth century—in Flanders, Holland and Germany.

## PERIOD FURNITURE AND ITS BACKGROUND

THURSDAYS AT 11:00 A.M.

*Miss Parker*

A survey of the development of the great styles of interior architecture and furnishings.

## SKETCH CLASS FOR NON-PROFESSIONALS

TUESDAYS AT 10:00 A.M.

*Mr. Watson*

Sketching and tempera painting for those who would like to try to paint. A practical knowledge of form and color. The fee for this course is \$6.00. During January Mrs. Burnham will conduct this course.

## THE HISTORY OF ARCHITECTURE

FRIDAYS AT 11:00 A.M.

*Miss Mackenzie*

A survey of the development of architecture from the time of the ancient Egyptian through the Assyrian, Babylonian, Greek, Roman, Early Christian, Byzantine, Romanesque, Gothic, and Renaissance periods.

## TUESDAY LECTURES AND CONCERTS

FOR MEMBERS AND STUDENTS—FULLERTON HALL AT 2:30 P.M.

## JANUARY

- 3 Lecture: "What Is Modern Art?" Illustrative material from the Birch-Bartlett Collection, The Art Institute of Chicago. Ralph M. Pearson, artist and author.
- 10 Lecture: "The Art of the Skyscraper." Henry Turner Bailey, Director, The Cleveland School of Art.
- 17 Lecture: "Collecting for the Fogg Art Museum." Professor Paul J. Sachs, Associate Director, Fogg Art Museum, Harvard University.
- 24 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.
- 31 Lecture: "The Decoration of a Gothic Cathedral." Miss Helen F. Mackenzie, Curator of the Children's Museum, The Art Institute of Chicago.

## FEBRUARY

- 7 Lecture: "Whistler and America." Rollo Walter Brown, author, and lecturer at Harvard University.
- 14 Lecture: "Chinese Bronzes." Charles Fabens Kelley, Curator of Oriental Art, The Art Institute of Chicago.
- 21 Lecture: "Old Mission Churches of California." Professor Rexford Newcomb, University of Illinois.
- 28 Orchestral Concert. By the Little Symphony Ensemble, George Dasch, Conductor.

## MARCH

- 6 Lecture: "Plants and Planting for the Home Grounds." Noble P. Hollister, Chicago landscape architect.
- 13 Lecture: "Art, the New Adventure." Alfonso Iannelli, Head of Department of Design, Art School of The Art Institute of Chicago.
- 20 Lecture: "Landscape Architecture in America." Ralph Rodney Root, Chicago landscape architect.
- 27 Lecture: "The Value of the Museum to the City." Ethelwyn Bradish, Museum Instructor, The Metropolitan Museum of Art.



## SUNDAY CONCERTS AND LECTURES

## FULLERTON HALL

Concerts will be given on the following Sunday afternoons at 3 and 4:15 o'clock by the Little Symphony Ensemble: January 1-8-15-22-29. Admission twenty-five cents.

Lectures on "Italian Renaissance Sculpture" will be given by Lorado Taft on the following Sundays at 5:30 o'clock: January 1-8-15-22-29. Admission free.

The Cafeteria is open Sundays from 12:15 to 8 o'clock.

## EXHIBITIONS

November 1-January 15—Japanese Prints by the Early Masters from the Clarence Buckingham Collection. *Galleries 17 and 18.*

December 15-January 26—Toulouse-Lautrec Lithographs. Gift of Mr. Charles F. Gloré. *Galleries 12, 13, 14.*

December 27-January 31—Paintings (1) Ernest L. Blumenschein, (2) The Oliver Dennett Grover Memorial Exhibition, (3) Charles W. Hawthorne, (4) E. Martin Hennings, (5) Boris Anisfeld, (6) Serge Sudaykin, (7) Contemporary Munich Artists, (8) Sculpture by Alfeo Faggi. *Galleries 251-261.*

January 6-February 28—Wood carvings by Carl Hallsthammar. *The Children's Museum.*

February 9-March 21—Thirty-Second Annual Exhibition by Artists of Chicago and Vicinity.

February 9-March 21—Eighteenth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers.

## NEW LIFE MEMBERS, NOVEMBER, 1927

Change of Address.—Members are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

Miss Olga Adams	Mrs. John F. Gonia	Joseph I. Novak
Mrs. Cyrus M. Adler	Mrs. Georgica Wenstrom	Mrs. Frank Paschen
Mrs. Robert S. Adler	Guettler	Mrs. Adolph H. Piper
W. T. Alden	Mrs. William W. Haerther	Mrs. Arthur Pitann
John Archibald Armstrong	Mrs. May Hagerty	Mrs. John F. Porterfield
Madame Augusta	Mrs. J. Howard Helfrich	Guy D. Randle
Perkins B. Bass	O. McG. Howard	Benjamin Reach
Mrs. Adelmar M. Bates	Mrs. Edward Frank Hummert	Schuyler Reber
N. G. Behles	Mrs. H. F. Hunter, Sr.	Mrs. Albert E. Repenning
Harry H. Bernstein	Charles B. Jamieson	Mrs. Arthur Retzke
Robert Baxter Blair	H. C. Johnson	Mrs. Carey W. Rhodes
Mrs. Arthur T. Brainerd	Mrs. John M. Johnson	Mrs. Andrew Russel
Thomas E. Burke	Dr. Hugh O. Jones	Miss Elsa W. Schmidt
Walter S. Campbell	Dr. Otto L. Kahn	Mrs. F. L. Schreiner
Mrs. Edward G. Carr	Mrs. A. B. Kirchhoff	Gilbert H. Scribner
Mrs. Robert W. Childs	Mrs. Fred Klaner	V. J. Seng
Miss Alma Claussen	Mrs. Walter J. LaBuy	Miss Clara Elfriede Seyl
Dr. Edward L. Cornell	Mrs. John R. Lett	Mrs. Ernest G. Shinner
B. J. Denman	Gilbert W. Longstreet	Mrs. Howard Lyle Simmons
Mrs. Ida C. Dern	Miss Edith Loofbourrow	Gerard T. Smith
Mrs. L. H. Des Iles	Mrs. Patrick H. Mahon	Miss Adolf Stein
Mrs. Miles H. Dodd	Mrs. Chris M. Martin	Fred C. Strigl
Mrs. Joseph L. Duplissis	Mrs. Wilson Marcin	Miss Mary Taylor
Mrs. John W. Farley	Mrs. Augustus M. Maxwell	Mrs. Henry D. Traeger
Harry E. Farquharson	Mrs. Selim W. McArthur	Raymond W. Trowbridge
Mrs. Charles E. Ford	Mrs. Elva McCormick	Mrs. William P. Turner, Jr.
Elmer J. Fox	McNamara	Miss Frances Leah Veroneau
Mrs. E. Gordon Fox	Mrs. John Angus Morrison	Harold R. Wakem
Miss C. L. Frosch	William G. Morstrom	Mrs. William J. Watson
Mrs. Sarah E. Gay	J. Herbert Mueller	Charles Weiner
Mrs. Henry K. Gilbert	Sigurd E. Naess	Mrs. Clarence E. Williams
Mrs. Albert Henry Glos	Nicholas J. Nelson	Mrs. W. Victor Young

## THE ART INSTITUTE OF CHICAGO

## OFFICERS

MARTIN A. RYERSON . . . *Honorary President*  
 FRANK G. LOGAN } . . . { *Honorary*  
 WILLIAM O. GOODMAN } . . . { *Vice-Presidents*  
 POTTER PALMER . . . . . *President*  
 ROBERT ALLERTON } . . . { *Vice-Presidents*  
 CYRUS McCORMICK, JR. } . . . {  
 WALTER B. SMITH . . . . . *Treasurer*  
 ROBERT B. HARSHE . . . . . *Director*  
 CHARLES H. BURKHOLDER . . . . . *Secretary*

*Curator of Buckingham Prints*

. . . . . FREDERICK W. GOOKIN

*Keeper of Japanese Prints* . HELEN GUNSAULUS*Curator of Prints and Drawings*

. . . . . WILLIAM MCC. MCKEE

*Curator of Decorative Arts* . BESSIE BENNETT*Manager, Membership Dept.* . GUY U. YOUNG*Librarian, Ryerson and Burnham Libraries*

. . . . . SARAH L. MITCHELL

*Manager of Printing and Publications*

. . . . . WALTER J. SHERWOOD

*Acting Dean of the School*

. . . . . CHARLES FABENS KELLEY

*Extension Lecturer* . DUDLEY CRAFTS WATSON*Head of Department of Museum Instruction*

. . . . . HELEN PARKER

*Curator of the Children's Museum*

. . . . . HELEN MACKENZIE

*Superintendent of Buildings* JAMES F. MCCABE

## STAFF OF THE MUSEUM

*Director* . . . . . ROBERT B. HARSHE*Assistant Director* . CHARLES FABENS KELLEY*Secretary and Business Manager*

. . . . . CHARLES H. BURKHOLDER

*Curator of Painting and Sculpture*

. . . . . ROBERT B. HARSHE

*Curator of Oriental Art*

. . . . . CHARLES FABENS KELLEY

*Assistant Curator of Oriental Art*

. . . . . DORIS K. WILSON



PARIS FAIR, BY NICOLAS REMISOFF,  
 GIFT OF MRS. MIMA DE MANZIARLY PORTER

